

RTF C23-2

Experimental Film and Video

Winter 1997

TuTh 9-11, 119 Louis Hall

Chuck Kleinhans

316 AMS, Tu 3-5 and by Appointment

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This course continues C23-1, which is a prerequisite.

The course concentratates on a broadly construed understanding of personal/autobiographical/portrait/diary work in experimental film and video. The history of U.S. independent video ranging from creative documentaries to avant garde experiments will form a secondary theme of the course. Works by a variety of makers will be screened to examine the expressive involvement of the maker in the work and the resulting aesthetic effect.

The screenings and discussions are organized to present a range of different styles and subject matters in order to provoke thought about the artistic, personal, ethical, and political issues involved. Readings will be less important in terms of time and emphasis than in C23-1. (Anyone who would like to do extra reading can consult with the instructor.) However writing will be an important method for learning in the course. Students will keep a regular journal for the course that will be distributed to everyone else in the course by e-mail and do some regular writing assignments, including outside screenings. Discussion of specific works is the central teaching method. Thus, attendance is important and participation in discussion will affect your grade (15% of final grade).

There will be a midterm (15 % of final grade) and a final (25% of final grade). The final is divided in two: an in-class exam (10% of final grade) and one of the following (15% of final grade): written work **a.**10 page research/critical paper, **or b.** a take home essay exam. All students must do three outside screening/event reports (15% of final grade).

Journals (30% of final grade): Everyone is required to have an e-mail address and keep a regular journal for the course which will be distributed to everyone else in the course by midnight every Sunday. A weekly rate of 500-1000 words is expected. These can take any form, and will they not be graded for content or quality but they are expected to be substantial contributions to an ongoing class dialogue. Students who want to work in a more visual/audio form are encouraged to do so by doing weekly additions to a personal Web page or other ingenious solution. Students will be required to write one essay on an assigned topic every two weeks of 500-1000 words for a grade. This can be a reworking of journal entries, or a new essay.

The first three essays are:

1. Discuss History and Memory. Compare and contrast or develop from an example or creative question/problem. Berliner's **The Family Album** should get you thinking about this. What is family history, personal history? How is it remembered? who collects the narratives? who controls them? how do different family members relate to them? how does conflict or difference appear?
2. Discuss the First Person. What is the meaning of a person talking or appearing in a film/video document? are talking heads a good or bad thing? What is the difference between talking and showing? How do we understand the "first person" of the camera person/filmmaker who does not appear in front of the camera but controls/arranges the depiction/presentation?
3. Ethics and Limits. What would you show in a film or tape? What should you show? What rights do the people filmed/taped have over the image?

Readings:

several readings will be available on Electronic Reserve at the library (full list to follow)

Tu Jan 7

course administration
introduction

Chuck Kleinhans, **Bad Boy** (f>video, 2.5 min.)
Alan Berliner, **The Family Album** (f>video, 58 min.)

Th Jan 9

Linda Montano, **Mitchell's Death**, (video, 20 min.)
Michael Kroetsch, **It's Normal** (video, 5 min.)
Susan B. Halprin, **Unable to Express Her Anger at Him** (Video, 1 min.)
Don't Worry It Will Grow Back (2 min.), **Postcard for Linda** (3 min.)

Tu Jan 14

Shirley Clark, **Portrait of Jason** (f>video, 1967, 105 min.)

Th Jan 16

Carolee Schneeman, **Fuses** (f>video, 1967, 23 min.)
Barbara Hammer, **Women I Love** (f>video, 1976, 27 min.)
Satshu Kybartas, **Danny** (f>video, 1987, 20.10) [ck-VAA]

Special event, outside screening: Chicago Independent Films (Historical retrospective) at the Museum of Contemporary Art. 220 E. Chicago.

Thurs & Fri 16 and 17 at 8 pm

Sat Jan 18th at 4 and 8 pm

Sunday Jan 19 at 4 and 7pm

Tu Jan 21

Janice Tanaka, **Memories from the Department of Amnesia** () EAI or VDB
Susan Mogul, **Everyday Echo Street**

Th Jan 23

Beth B and Scott B, **Letters to Dad** (c. 15 min.)

Joan Braderman, **Joan Sees Stars** (60 min.)

Tu Jan 28

visiting artist: Annette Barbier

Annette Barbier, **Forced Perspective** (1986, 3:30) {AB}

Annette Barbier, **Table of Silence** (1987, 14:00) [AB]

Annette Barbier, **Women's Movements** () [AB]

Th Jan 30

Joan Jonas, **Good Night Good Morning** (1976, 11:38, b&w) EAI

narratives: family life

Mako Idemitsu, **Yoji, What's Wrong with You?** (1987, 17:50 min., color) EAI

Mako Idemitsu, **Kiyoka's Situation**, (1989, 25 min, color) EAI

Tu Feb 4

family portraits

Max Almy, **Modern Marriage** [rtf-WDSW]

Ilene Segalove **The Mom Tapes** [rtf-WDSW]

Mindy Farber, **Suburban Queen** [rtf-WDSW]

Mindy Farber, **Delirium** (VDB)

Th Feb 6

in-class mid-term on the readings and screenings to date (one hour)

Tu Feb 11

neo-romanticism

Bill Viola, **Migration** (1976, 7.00 min) [rtf]

Bill Viola, **The Reflecting Pool** (1977-79, 7:00 min.) [rtf]

Bill Viola, **Ancient of Days** (1979-81, 12:21 min) [rtf]

Bill Viola, **Chott el-Djerid** (28:00) [rtf]

Dara Birnbaum, **Damnation of Faust: Evocation** [rtf-EAI collect.]

Th Feb 13

tentative--visiting German filmmaker Haroun Farocki, with short films
if not available, Exerpts from Godard/Miéville, **6x2** [ck]

Tu Feb 18

neo-romanticism 2

Bill Viola, **I Do Not Know What It Is I Am Like** (89 min.) [rtf]

Th Feb 20

simple postmodernism

Dara Birnbaum VDB program 3 and 4

Technology/Transformation: Wonder Woman (1978, 7 min)

Kiss the Girls: Make them Cry (1979, 7 min.)

Pop-Pop Video A: general Hospital/Olympic Women Speed Skating (1980, 6 min.)

Pop-Pop Video B: Kojak/Wang (1980, 4 min.)

Remy/Grand Central Taisns and Boats and Planes (1980, 4 min)

New Music Shorts (1981, 6 min.)

PM Magazine/Acid Rock (1982, 3 min.)

editorial/expository video

Laura Kipnis, **Ecstasy Unlimited: The Interpenetration of Sex and Capital** (1985, 60 min.) LK

Tu Feb 25

editorial/expository video

visiting artist: Laura Kipnis

Laura Kipnis, **Your Money or Your Life** (exerpt) LK

Laura Kipnis, **A Man's Woman** (exerpt) LK

Laura Kipnis, **Marx: The Video** 30 min. LK

Th Feb 27

personal essay video

Michael Kroetsch, **It's Normal** (short version)--ck, maker will bill

Marlon Riggs, **Anthem** (Frameline, San Francisco)

Marlon Riggs, **Affirmations**(Frameline, San Francisco)

Vanalyne Green, **Trick or Drink** (1984, 20 min.) VDB

Vanalyne Green, **A Spy in the House that Ruth Built** (1989, 29:30 min.) VDB

Tu Mar 3

editorial/expository video: neo-romantic reportage

Chuck Kleinhans, **Postcards from Nicaragua** (exerpt) ck

Julia Lesage, **El Crucero** (exerpt) ck

editorial/expository video: pomo parody, satire

Sherry Millner, **Scenes from the Micro-War** (1985, 24:00) VDB

Martha Rosler and Paper Tiger Television, **Born to Be Sold: Martha Rosler Reads the Strange Case of Baby M** (1988, 35:00) VDB

Th Mar 5

epic postmodern

Steve Fagin, **The Machine that Killed Bad People** (120 min.) VDB

Tu Mar 10

course evaluation

take home essay handed out

screenings for take home essay 1

Bruce and Norman Yonemoto and Jeffrey Vallance, **Blinky**, 1989 15:30 VDB
Sherry Millner and Ernie Larsen, **Out of the Mouths of Babes** (20 min) VDB

student final screenings (part one)

Th Mar 12

screenings for take home essay 2

Edin Velez, **Meta Mayan II** (1981, 20:02 min) EAI

Julie Zando, **Let's Play Prisoners** (1988, 22:05) VDB

student final screenings (part two--last chance)

final research/critical papers or completed journals, or take home essay exams or final report on creative work are due by noon Wed. of exam week.